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THE MASTERS OF
ENGRAVING
AND ETCHING
ALBRECHT ALTDORFER

ALBRECHT ALTDORFER

BY

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LONDON & 755 BOYLSTON ST. BOSTON. U. S. A.

1923

INTRODUCTION

AMONG the "Little Masters" contemporary with Albrecht Dürer, Albrecht Altdorfer of Ratisbon occupies a special place as a most original master. The Little Masters of Nuremberg, the brothers Barthel and Hans Sebald Beham and Jörg Pencz, were influenced at the very beginning of their careers by the teaching of Dürer, whereas Altdorfer, even in his early works, was and remained comparatively untouched by the style of that master. And while the Little Masters as a whole produced only engravings, Altdorfer was also a great painter, and even if all his engravings had been lost to us, had he been only known by his paintings, he would still have been regarded as one of the most talented and independent personalities of the German renaissance.

Altdorfer was an artist of creative power, not as ingenious as Hans Baldung Grien, not as comprehensive as Hans Burgkmayr, nor as popular as Lucas Cranach, but as the head of his own school of painting, the Ratisbon School, of equal importance with them. The fact that he was the father of German landscape in painting would alone be sufficient to secure him an undying fame. Altdorfer belongs to Ratisbon and was called the "painter from Amberg", but neither Ratisbon nor Amberg was necessarily his birthplace and the name of Amberg may merely denote a place of temporary residence, for as far as his life is known to us he is a Ratisbon artist.

He was born shortly before 1480 and his father was one Ulrich Altdorfer, presumably a painter, who became a citizen of Ratisbon in 1478 and left the city in 1499, but it is not known where he went; possibly it may have been to Amberg. Albrecht took out papers of citizenship at Ratisbon in 1505, on the Thursday after Judica, and it appears that he then came from Amberg. It is very probable that he received his first instruction from his father, as did his brother Erhard who was Court painter to Duke Heinrich the Peaceful and from 1551 to Duke Johann Albrecht of Mecklenburg who died in 1561 at Schwerin. Albrecht Altdorfer very quickly made a name for himself. As early as 1509 he must have been a prominent artist, for in that year the City Council of Ratisbon partly paid for a painting by him that was hung in the Choir of the Peterskirche. In the year 1519 we find him a member of the "Outer Council", and from 1526 to his death a member of the "Inner Council" of the city. He also seems to have been well-to-do, as in the course of years he bought three houses in the city, and a house with a garden outside the town, containing, as we know from the inventory in his will,

an important collection of silver vessels, objects in which rich people of those turbulent martial times used to invest their money, as for instance Willibald Pirckheimer of Nuremberg. Whether Altdorfer owed this prosperity to his art or to the dowry of his wife, Anna (he was married before the year 1519), is not known. From 1526 he was architect of the city, was much occupied, and had a steady income.

One of the market towers, no longer existing, was his work, as well as some of the bastions and other fortifications on the city walls. He participated largely in the building of the Neue Kirche, even if his design was not carried out, owing to lack of funds. The municipal meat and slaughterhouse which he built still stands. How highly he was appreciated and how seriously he took his art may be seen from the fact that in the year 1528 he declined the post of treasurer for the St. Emmeran quarter from want of time, as he had undertaken to paint a battle scene for Duke Wilhelm of Bavaria which he had to deliver. This was the painting of the "Battle of Arbela" which Napoleon I. hung in his bathroom at St. Cloud.

Altdorfer does not seem to have been a man of strong constitution. In the year 1538 he felt that his strength was waning and he made his will on February 12th. Six weeks latter he died. His heirs were his brother Erhard, Court Painter of Schwerin, and his two sisters Magdalena and Aurelia.

On his now mutilated tombstone, immediately after his name, is inscribed the word "Pau" (Meister, i. e., Master builder). His heirs or the municipal authorities have given precedence to the fact that he was architect of the city, but to posterity he lives as painter and engraver.

His Engravings express the whole range of his temperament and all the versatility of his nature; a temperament full of imagination, of good humour and surprising ideas; a nature amiable and happy, easy and winning, often more childlike and feminine than most of his contemporaries. He took pleasure in the picturesque and the fantastic and delighted in imaginative subjects. His genius was dreamy and romantic and craved for the world of fairy tale. His range of subjects is rather wide. The central theme is at first religious and later, with the progress of humanism, classical and mythological. He was also interested in genre scenes, in picturesque soldiers and yeomanry, in elegant ladies and costly dress, in jewels and silver vessels, in architecture and, a novelty at that time, in landscape pure and simple, an element which appears also in his religious plates; and mythology plays a more important part than was customary in his time. As a master builder he carried out his architectural backgrounds with expert thoroughness and loving interest.

Like many artists of the German Renaissance he had a special preference for buildings of the Romanesque pre-Gothic epoch; naturally so, for the Gothic style, which the Renaissance supplanted or aimed at supplanting, seemed to the classicists hateful and barbaric. The spirit in which Altdorfer approaches his subjects is simple and lyrical. Simple if the subjects are realistic, lyrical if he tells biblical or mythological stories. Altdorfer knew nothing and did not want to know anything of the dramatic feeling that lives in Dürer's "Passion of Christ" which moves Baldung and even Lucas Cranach. His great "Crucifixion" is a touching, but not an impressive illustration of the great drama. Beautiful though it be in effect of light and landscape, it is yet without dramatic accent. The concentrated emotion of the scene which Dürer places in the centre, Altdorfer hides in the background. Mary Magdalen, with her arms flung high in sorrow, is half hidden behind a placidly standing figure and one scarcely sees the face of John the Apostle. The impression is given that pathetic events were uncongenial to the temperament of the romanticist. Instead, he invents for his legends ever new and charming details and surprising interpretations.

The scene of the Mother of God, who seeks her lost child in the court of the Synagogue, shows a loving absorption in the psychology and tender humanity of the divine figure, and the same is true of the family scene with Mary beside the cradle.

Altdorfer had great feeling for the cult of Mary, and this at the time when the passionate adoration of the miracle-working picture of the Beautiful Virgin at Ratisbon prevailed about 1519, that is in the first stormy years of Luther's Reformation. To this lovely figure of Mary he built an enchanting monument in a series of plates. Even that mystical Mary who appears to John the Evangelist he cannot imagine different from the miraculous image of his home. He belongs to the small number of German Renaissance artists who have a feeling for the delicate charm of the truly feminine. This feeling is different from the semi-erotic traits which appear with the victory of humanist interests in Germany, and procured for the art of the Little Masters some of their popularity. Stripped of the attributes of the elegant ladies of fashion of Ratisbon, Altdorfer's female saints differ little from the allegorical figures of his time. The goddess Venus chastises the boy Cupid in a humorous and familiar way, and what interested contemporaries most in this mythological woman was her large feather hat. We know this from the fact that quite early the upper part of the plate was cut off and printed separately as a fashion plate.

After the year 1520, when his mind was chiefly occupied by subjects of interest to classical scholars, Altdorfer endowed these with personal traits often of an enchanting kind and free from acknowledged convention. Doubtless he was not always so absolutely original as in his early compositions of allegorical scenes, but one would look in vain to the Behams for conceptions so surprisingly personal as that of the Judgment of Paris and the story of the Sorcerer Virgil. How intimately Altdorfer conceived even the plainest things may be seen in a simple genre study of an artisan to whom he gives a thoughtful and meditative individuality.

Altdorfer seems to have had a vivacious, nervous temperament. Anything of note interested him for a while, the beautiful Virgin as well as the portrait of Luther, Italian architecture no less than that of the Jewish Synagogue at Ratisbon which as councillor he surrendered to destruction but which as artist he gave to posterity in two etchings. He was as curious and quick as a journalist, and followed the inspiration of the moment. His great series of etched Goblets are not models for gold- or silversmiths, nor are they faithful presentations and likenesses of existing objects. They are fanciful imaginations about new and beautiful forms, variations of a theme born of his personal joy in precious things, in charming shapes and the play of ever changing decoration. And his landscapes are born of the joy in nature of a vigorous man who thought not always of art but also of the delight of living. One can picture him wandering in the outskirts of his town, in the valleys of the Regen, the Inn and the Danube, far from his profession and the noise of cities, happy in the life of the forest and rivers, full of fine perceptions for the poetry of old trees, wide plains and the majesty of the Alps. The most beautiful landscapes of early German art, Dürer's water colours, had no independent value. Dürer himself used them, or parts of them, as studies for engravings. Otherwise they lay in his portfolios where no one saw them. He never had the idea of painting or engraving a landscape without figures. His beautiful print of the "Great Cannon" of 1518 owes its origin to the artist's interest in the Turks with their cannons when camped before the town.

Altdorfer, however, produced landscapes as such. A landscape without any accessories in the Pinakothek at Munich is not the only one; we hear that he painted in 1532 a landscape with a fir tree as "principal figure". And when he produced his series of landscape etchings it showed that the public was absolutely ripe for this new manifestation of art.

The two Nuremberg artists, Hirschvogel and Lautensack, soon made a rich and fruitful speciality of this new form, although in a much less imaginative way.

The changes and vacillations in the development of his style correspond with the versatility of Altdorfer's mind. One can divide his etchings and engravings into groups according to the date of their origin, and if the prints did not bear his monogram one would probably not see at the first glance that a print dated 1508 was by the same artist as one dated 1519.

He developed by leaps and bounds; his style was uncertain, his technique often improvised and his draughtsmanship uneven, according to his mood or the subject. The first group of his engravings was published, as the dates show, between 1506 and 1511. Then he took to wood engraving and produced barely half a dozen metal plates between 1511 and 1519. In the year 1519 he tried the technique of pure etching which was practised very little at that time, the object being probably to make a plate of the doomed synagogue before it was too late. He then again abandoned this new technique and turned once more to engraving, possibly stimulated by the success of the Nuremberg Little Masters in this field. Most of his engravings were produced between the years 1521 and 1526. When in 1526 he became a member of the Inner Council, the overburdened city architect had evidently not sufficient time for tedious work with the burin. After 1530 he etched the great series of goblets and landscapes. The work was often technically deficient. Different states of his plates, which occur so frequently in the work of Hans Sebald Beham, are with Altdorfer very rare. His restless temperament expressed the composition in a single stroke and he was little inclined to change it subsequently.

In his early works, from the year 1506 (the undated plate of the "Flora" may even be somewhat earlier) he is a little awkward, his understanding of the forms of the human body and its proportions are still undeveloped, his ability and technique uncertain, not as adroit as, for instance, the work of his brother Erhard who engraved in 1506 the elegant plate of the woman with the peacock crest. We have no exact information about the school and teachers of Altdorfer. We possess no knowledge of any of the works of his father; and his connection with the Ratisbon miniature painters is but an uncertain one. His early style comes nearest to that of the artist with the monogram M. Z. (formerly interpreted as Zasinger). He may have been influenced by the wilfulness of his conception and the capriciousness of his execution. There is no influence of Dürer in the beginning but he must have studied the Italian Nielli and engravings.

Even if it is not necessary to point out the influence of Jacopo de' Barbari, (who worked at Nuremberg), on account of his preference for tall figures and the gliding stroke that he sometimes uses, for example in the treatment of

the bark of a tree, it is clear that Altdorfer felt sympathy for the Italian manner. The allegory of the "Superbia" (1506) is a copy of a Niello which was evidently in Altdorfer's possession and the small portrait of a youth dated 1507 shows the Italian style in the manner of dressing the hair. His preference for entirely black backgrounds also comes from Italy. He seems to have learned quickly. In some of his works of the years 1507—1508, the Madonna and Children, and Venus chastising Cupid, he shows himself rather weak as draughtsman and engraver, but in some of the prints of his soldier series of 1510 he suddenly becomes much riper. His perception for organic forms, for the balancing of figures, for vivacity in pose and movement has deepened; the outlines have an easier flow, the joints are better articulated. The contrast of light and shade is balanced better as is the tone in shadow. Whether he owes this progress of his art to the example of Dürer whose "Madonna with the Long Hair" he copied in 1509, is doubtful; he did not understand Dürer save in accidentals.

But it is a fact that he shows in the three prints of 1511 a new sense of the plastic beauty of the human body and richness and variety in his treatment of the nude. The St. Christopher especially is a masterpiece of personal character, the technique is concise and alive and great intelligence is shown in the flow of the lines about the plastic form.

In the years which Altdorfer devoted to wood engraving he executed but few metal plates and these were of a varied and discordant kind. His style vacillated. Sometimes, as in the "Sebastian at the Pillar", he followed the ideal of the late Italian Quattrocento, then again he sought a heavier, stouter type of figure.

Altdorfer came later under the influence of the great Nuremberg Master. This may be seen especially in the big "Madonna in the Landscape" and the large "Crucifixion". The combination of groups in the Madonna, the attitude, type and gesture of the Christ, the treatment of the trees in the landscape background and the sky, are not conceivable without the example of Dürer, nor are the rich light effects and the delicacy of the transitions in the "Crucifixion". But he did not lose himself entirely in his model. The arrangement of the composition, the proportion of the figures and the lyrical unreality of the atmosphere came from himself. He learned from Dürer what he needed and when he had learned it he went on his own way. The St. Jerome in the Doorway, with his surprisingly realistic attitude, is entirely a creature of his own brain, so full of original invention that Hans Sebald Beham immediately copied it. Beham had a practised eye for a striking effect and popular novelty.

About the year 1520, or soon after, began the decisive change of style in Altdorfer's art. He was carried away by the Renaissance ideal of the time, he joined the fashion that prevailed through the brothers Beham by the use of Italian models and Dürer's technique, and showed himself in this sense quite as a Little Master, without, however, declining into a weakly manner or becoming an imitator. He did not copy the Behams, but they occasionally copied him. His powers of invention were not paralysed, however much he used and studied Italian, nielli and plaquettes and the engravings of Marcantonio. He adapted himself to the new ideal, but remained inwardly free. This new ideal concerned chiefly his comprehension of the human figure. The long drawn figures of his early epoch with heads generally too small gave way to a fuller bulk with correct and heavier proportions. The figures are larger and more important in proportion to the whole picture, and the merry humour of his early and often surprising compositions is quieter and well balanced. He also softens the contrasts of black and white. The background has now nearly always a degree of light, so that the drawing of the figures models itself slowly, dark in the shadows, clear, set off with grey, in the light.

What he learned technically from Dürer and the Behams was the way to follow the modulations of the form evenly and sparingly with his lines. But through all this, his art had not become cold or academic. Again and again he has ideas of enchanting originality. His few ornamental engravings are distinguished from the average work of the Little Masters by their free and creative treatment. A print of such natural impulse as the *Vine with the Lilies of the Valley*, or the *Burst Fruit*, would be impossible with the more strictly stylistic Behams. The engravings from the story of Samson, or those corresponding ones from the myth of Hercules, are in their sentiment and structure entirely born of his individual creative imagination. With his "*Madonna at the Cradle*" seen so intimately and so monumentally, he has enriched German art with a jewel, and he even succeeds in giving us an invention of a new kind in the oft represented "*St. Christopher*" apart from Dürer's classical formulation of the theme.

The most original prints in the whole range of Altdorfer's graphic work are his landscapes. Here he becomes as creative as a great master. He creates a new atmosphere and achieves at the same time the greatest expression, comparable only to what Rembrandt accomplished a century later. The recently invented technique of etching seemed to him the adequate means of suggesting in landscape what the hard burin and wood engraver's tool

could not accomplish; the changing, living atmosphere, the trembling of the light: in short, the intangible charm of the sketch.

What he gives are landscapes he has seen, drawn from nature with a sure perspective and great comprehension. Everything is simple in effect, nothing fantastic. And yet, these prints convey some suggestion of the fabulous world of fairy tale, thanks to the virgin freshness of the sentiment, to the enthusiastic vision of a man made happy by the wonders he has seen. It will remain a secret of creative nature how Altdorfer found at once, in presence of these miracles of light and colour, the purely graphic, purely linear style, and was not tempted to compete with the effects of painting, even of his own painting. Every one of these prints is a gift of genius.

And so he stands before us, a modest and simple man, original and full of charm, and sometimes very near to the sphere of the immortals.

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ABBREVIATIONS

austr. Mus. = Österr. Museum für Kunst und Industrie.

B = Adam Bartsch. Le Peintre-Graveur. Vienna 1808.

Pass = Passavant. Le Peintre-Graveur. Leipsic 1862.

Sch = Schmidt. Altdorfer's Graphisches Werk in Meyer's Künstlerlexikon.

V. A. M. = Victoria and Albert Museum. London

NOTE

This Catalogue, based upon those of Bartsch, and Schmidt (in Meyer's Künstlerlexikon), contains Altdorfer's Engravings and Etchings only, and not his Woodcuts.

A few prints unknown to Bartsch and Schmidt have been added, as well as some differences in states. Moreover, several prints ascribed to Altdorfer by Bartsch and Schmidt have been rejected as in some cases they are now definitely recognized as the works of other artists or they do not convincingly exhibit Altdorfer's style. The following is the list.

1. The Nun. Schmidt 16. The engraving is by H. S. Beham. Pauli 28d.
2. Genius with a Bagpipe. Schmidt 46. Style of Beham.
3. Lucretia. Schmidt 52. Anonymous copy from Marcantonio.
4. Women with a Cuirass. Copy from B. Beham. Bartsch 20.
5. Landscape. Schmidt 107. Signed by Erhard Altdorfer.

Schmidt's Numbers 64 and 65 are from the same plate. He erroneously took the standard in one case for a curtain. Two Goblets, Schmidt 96 and 98 are not described in this Catalogue as I have not been able to identify them. They do not exist in any collection or print room known to me and it is possible that Schmidt may have in two cases described the same print. In Schmidt's Appendix "prints ascribed to Altdorfer" only No. 7 "Mars" is the work of Altdorfer; No. 4 "Naked men playing a Violin" sometimes regarded as by Altdorfer is an anonymous work in the Italian manner.

The earliest collection of Altdorfer's prints, formerly in the Hofbibliothek in Munich, is now to be found in the "Graphische Sammlung". It bears the Hofbibliothek register mark "Codices iconum 412 — Cimelia 182" with a manuscript title as follows:

ALBRECHT ALTDORFERS

Hochberühmten Malers

Bürgers und dess Inneren Rathes der Tregen Kayserlichen Reichsstadt Regensburg

Eigen händige Kunstriss / Holzschneide und Kupferstücke

Gesammelt und Einem Edlen Rath überreicht durch

GEORG ABRAHAM GEUCHEL

Im Jahr Christi 1651

ALBRECHT ALTDORFER



Weimar

82×34

1. ALLEGORICAL FEMALE FIGURE ("FLORA")

Undescribed. Engraving

In the right hand upper corner the monogram.

Date: probably earlier than the year 1506.

IMPRESSION: *Weimar*.

ALBRECHT ALTDORFER



Oxford

111×108

2. TEMPTATION OF TWO HERMITS

B. 25. Sch. 27. Engraving

In the left hand lower corner on a tablet the monogram.

Dated on a tablet hung on a tree: 1506.

Stiassny (*Chronik für vervielfältigende Kunst* 1890, p. 35) notices in this print the style of Jacopo de' Barbari.

IMPRESSIONS: *Berlin, Oxford, Vienna (Albertina).*

ALBRECHT ALTDORFER



Dresden,
Friedr. Aug. II.

50×30

3. MARS WITH SHIELD AND JAVELIN

Schmidt: "Engravings attributed to Altdorfer" No. 7

Engraving

In the right hand lower corner the monogram.

Dated in the right hand upper corner on a tablet: 1506.

IMPRESSION: *Dresden (Friedrich August II.)*.

ALBRECHT ALTDORFER



Oxford

99×76

4. ALLEGORICAL FEMALE FIGURE ("SUPERBIA"?)

Pass. 99. Sch. 49. Engraving

Near the lower border-line, to the right, the monogram.

Dated, above the monogram: 1506.

Copied from Peregrino da Cesena's niello, Dutuit 694 (Friedländer, *Jahrbuch der preuß. Kunstsammlungen* XIV.22). Prints in Berlin, London, Paris (E. de Rothschild) and Vienna.

IMPRESSIONS: *Coburg, Munich (Staatsbibliothek), Oxford. (Leipzig, Boerner, Sale 1921.)*

ALBRECHT ALTDORFER



Cambridge

61×38

5. ST. BARBARA

Undescribed. Engraving

In the right lower corner the monogram.
Dated in the right hand top corner: 1506.

IMPRESSIONS: *Berlin, Cambridge.*

ALBRECHT ALTDORFER



London

60×40

6. ST. CATHERINE

Sch. 25. Nagler Mon. 2. Engraving

In the right hand lower corner on a tablet the monogram.
Dated above the monogram: 1506.

IMPRESSIONS: *Berlin, Cambridge, London.*

ALBRECHT ALTDORFER



Cambridge

78×40,5

7. LANDSKNECHT WITH A SWORD

Sch. 55. Engraving

In the left hand lower corner the monogram.

Dated above the monogram: 1506.

IMPRESSIONS: *Cambridge, Carlsruhe, Weimar, Wolfegg.*

ALBRECHT ALTDORFER



I Bremen

70×50



II Berlin

70×50

8. THE VIRGIN WITH HER CHILD AND TWO BOYS

B. 15. Sch. 9. Engraving

In the left hand lower corner on a tablet the monogram.

Dated, above the monogram: 1507.

FIRST STATE: The two locks of hair on the right temple of the Madonna are nearly white, as well as the forehead; the ornament of the crown above the left temple does not join the exterior ring of the nimbus. This state is described by Wessely Supplement.

IMPRESSIONS: *Bremen, Davidsohn Collection, Berlin.*

Copy (rather rough) in reverse of this state, 83×52 (London). A leaf ornament replaces the monogram and date.

SECOND STATE: The two locks of hair on the right temple of the Madonna and the space above are filled with lines; the ornament of the crown joins the exterior ring of the nimbus. By addition of this work the whole face appears larger than in the first state.

The plate still exists (Munich, F. Hirth Collection) and copies are taken from it.

On the reverse of the plate a bear is engraved, belonging to a series of fourteen subjects of animals. This work is not Altdorfer's (see *Chronik für vervielfältigende Kunst*, Vienna, 1888, I. Jahrgang, pages 34, 69, 93, 94).

IMPRESSIONS: *Amsterdam, Berlin, Brussels, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedr. Aug. II.), Gotha, London, London (V.A.M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

30×24,5



Berlin

30×24,5

9 AND 9A. PORTRAIT OF A YOUNG MAN

B. 62. Sch. 73

In the right hand lower corner on a tablet the monogram.

Dated in the left lower corner: 1507.

Modern impressions exist (Dresden, Friedrich August II.). Probably influenced by Italian art (see Stiassny l.c. — M. J. Friedländer, *Jahrbuch der preuß. Kunstsammlungen* XIV. 22 ff. — Sidney Colvin, *Portfolio* 1877, p. 130). There are two different plates, the one being a facsimile copy from the other. They offer the following differences:

PLATE 1: The white tablet with the monogram is in the right hand corner edged by a curved line. The left lower corner of the monogram nearly touches the left borderline of the tablet. There are three white points in a diagonal row, 5 mm. to the left from the tablet.

IMPRESSIONS: *Bremen* — formerly *Lanna Collection* — *E. de Rothschild Collection, Paris*.

PLATE 2: The right lower corner of the white tablet with the monogram is edged by a rectangular line. The space between the left lower corner of the monogram and the left border line of the tablet measures more than one millimetre.

IMPRESSIONS: *Amsterdam, Berlin, Dresden, (Friedrich August II.), London, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Leipzig (Boerner, Sale XI. 21)*.

It seems to be impossible to say which impression can be regarded as the original.

ALBRECHT ALTDORFER



Bremen

37×30

10. NAKED WOMAN WITH A CANDLESTICK

Sch. 69. Pass. 104. Nagler Mon. 6. Engraving

In the right hand lower corner the monogram.

Date: about 1506—08.

Modern impressions exist (Vienna, Hofbibliothek).

IMPRESSIONS: *Bremen, Berlin, Cambridge.*

ALBRECHT ALTDORFER



Bremen

70×42

11. THE GREAT STANDARD-BEARER

B. 53. Sch. 61. Engraving

In the right hand lower corner the monogram.
Dated above the monogram: 1506? (or 1508?).

IMPRESSIONS: *Bremen, Carlsruhe, Vienna (Albertina).*

ALBRECHT ALTDORFER



Berlin

45×75

12. STANDARD-BEARER AND A WOMAN

Sch. 65. Pass. 102. Engraving

On the flag, to the right, the monogram.

Date: about 1506—1508.

This piece was described by Schmidt and Passavant twice (numbers 64 and 103), the flag once erroneously interpreted as a curtain.

IMPRESSIONS: *Berlin, Dresden (Friedrich August II.), Nuremberg, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Paris

99×64



Berlin

39,5×64

13 AND 13A. VENUS CHASTISING CUPID

Engraving

In the right lower corner the monogram.

Dated above the monogram: 1508.

In this state perhaps unique: Paris, Bibliothèque Nationale. Altdorfer's original design for this composition, also dated 1508, is in the Berlin Print Room. The plate was later, probably by the master himself, cut into pieces, only the upper part ("lady with feather-hat") 39,5×64 described by Schmidt, 66, and Pass 101, was printed. (See: E. Waldmann, *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1915, p. 33.)

IMPRESSIONS: *Berlin, Brussels, London, Munich.*

ALBRECHT ALTDORFER



Berlin

122×72

14. THE VIRGIN WITH LONG HAIR

B. 16. Sch. 10. Engraving

Free copy from A. Dürer's engraving B. 31. (See Stiassny, *Zeitschrift für bildende Kunst, Neue Folge*, IV. 237 — M. J. Friedländer, *Jahrbuch der preuß. Kunstsammlungen*, XIV. 22 ff.)

In the right lower corner the monogram.

Dated: 1509.

IMPRESSIONS: *Berlin, Vienna (Albertina).*

ALBRECHT ALTDORFER



Cambridge

73×43

15. THE DRUMMER

B. 51. Sch. 59. Engraving

In the left hand lower corner the monogram.

Dated above the monogram: 1510.

Copy in reverse (72×48) in the former Lanna Collection.

IMPRESSIONS: *Cambridge, Dresden (Friedrich August II.), Vienna (Albertina).*

ALBRECHT ALTDORFER



Berlin

43×73

16. THE FLUTE PLAYER

Sch. 65 a. Engraving

In the left hand lower corner the monogram.

Dated above the monogram: 1510.

IMPRESSIONS: *Berlin, Carlsruhe, Dresden.*

ALBRECHT ALTDORFER



Bremen

86×46

17. ST. CHRISTOPHER 1511

Undescribed. Engraving

In the right hand lower corner on a tablet the monogram.
Date above the monogram: 1511 (not 1531).

IMPRESSIONS: *Berlin, Bremen (from the Lanna Collection),
Cambridge, Oxford (from the Douce Collection).*

ALBRECHT ALTDORFER



Hamburg

82×45

18. LOVE ON STILTS AND FORTUNE ON A GLOBE

B. 59. Sch. 47. Engraving

On the globe, in the middle, the monogram.

Dated above the monogram: 1511.

IMPRESSIONS: *Dresden (Friedrich August II.), Hamburg, London, Vienna (Albertina).*

ALBRECHT ALTDORFER



London

95×52

19. ALLEGORICAL FEMALE FIGURE WITH A
LOOKING GLASS (VANITY?)

B. 60. Sch. 48. Engraving

Date: about 1511.

IMPRESSION: *London.*

ALBRECHT ALTDORFER



Munich

86×46

20. ST. SEBASTIAN BOUND TO A TREE

Pass. 97. Sch. 23. Nagler Mon. 1. Engraving

In the left hand lower corner on a white tablet the monogram.
Dated above the tablet: 1511 (not 1531).

IMPRESSIONS: *Dresden (Friedrich August II.), Munich, Munich (Staatsbibliothek).*

ALBRECHT ALTDORFER



Bremen

73×43

21. THE YOUTHFUL CHRIST ON THE RAINBOW

B. 10. Sch. 14. Engraving

In the left hand lower corner, the monogram.

Date: between 1511 and 1520.

All impressions known are equally bad.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, Munich, Munich (Staatsbibliothek), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



London

87×46

22. ST. SEBASTIAN

B. 23. Sch. 24. Engraving

In the left lower corner the monogram. Date: about 1515.

Stiassny (*Chronik für vervielfältigende Künste* 1890 p. 35) indicates in this engraving the influence of Jacopo de' Barbari.

Pass (23) and Wessely (*Supplement 2*) describe a second state: The lower border-line joins the toe of the saint's right foot, the plate being broken off at a height of 5 millimeters. Further differences of state do not exist.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

162×118

23. THE VIRGIN IN A LANDSCAPE

B. 17. Sch. 11. Engraving

In the right hand lower corner on a tablet the monogram.

Date: about 1515.

Traces of etching may be found in copies taken from the worn plate (Vienna Hofb.).

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Rome (Corsini), Vienna (Albertina), Vienna (Austr. Mus.).*

ALBRECHT ALTDORFER



Bremen

122×105

24. ST. JEROME WALKING IN A CHURCHYARD

B. 22. Sch. 22. Engraving

In the right hand lower corner the monogram.

Date: about 1516.

The upper part of the saint's body was copied by H. S. Beham, in reverse, on an engraving dated 1520 (Pauli 66).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Coburg, Dresden, Dresden (Friedr. Aug. II.), Gotha, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

144×96

25. THE CRUCIFIXION

B. 8. Sch. 18. Engraving

In the right hand lower corner on a tablet the monogram. Date: about 1515—1519.
There is, in the Bremen Print Room, an impression in pale green.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Coburg, Dresden, Dresden (Friedrich August II.), London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



Berlin

170×125

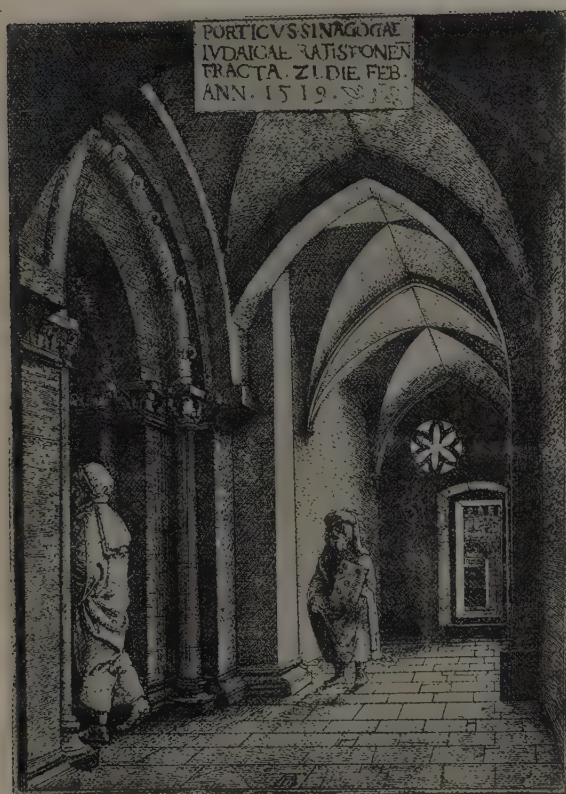
26. THE INTERIOR OF THE RATISBON SYNAGOGUE

B. 63. Sch. 70. Etching

In the middle above the lower border-line on a tablet the monogram. Date: 1519.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brussels, Cambridge, Carlsruhe, Coburg, Dresden, London, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Berlin

160×116

27. THE ENTRANCE HALL OF THE RATISBON SYNAGOGUE

B. 64. Sch. 71. Etching

Above the middle of the lower border-line the monogram. Dated: 1519.

IMPRESSIONS: *Berlin, Dresden (Friedrich August II.), Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

60×37

28. THE LITTLE STANDARD-BEARER

B. 52. Sch. 60. Engraving

In the left hand upper corner the monogram. Date: about 1519/1520.

Hermann Voss ("Aus Altdorfers und Hubers Umgebung", *Mitteilungen für vervielfältigende Kunst*, 1909, p. 55) thinks this engraving might have influenced H. S. Beham in his *Standard Bearer* (Pauli 204), dated 1519. But the relations between the two engravings being very slight there is no definite reason for this assertion.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, London (V. A. M.), Munich, Oxford, Paris, Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Berlin

113,5×81

29. LANDSKNECHT STANDING BY TWO COLUMNS

Etching

To the left, on the base of the pillars, the monogram.

Date: about 1520.

IMPRESSION: *Berlin (from the Lanna Collection).*

ALBRECHT ALTDORFER



Bremen

59,5×34

30. VENUS STANDING WITH TWO INFANTS

B. 32. Sch. 31. Engraving

On a tablet held by the child on the right the monogram.

Date: about 1520.

Copied from a niello engraved by Peregrino da Cesena (Pass. 654).
(Stiassny l. c.)

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Budapest, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Paris, Rome (Corsini), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Cambridge

59×34,5

31. SOLDIER WITH A LANCE

B. 49. Sch. 56. Engraving

In the right hand upper corner the monogram.

Date: soon after 1520.

IMPRESSIONS: *Cambridge, Dresden, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

60×40

32. THE JUDGMENT OF PARIS

B. 36. Sch. 35. Engraving

In the right hand lower corner on a tablet the monogram.
Date: soon after 1520.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Berlin

104×61

33. THE VIRGIN APPEARING TO ST. JOHN
THE EVANGELIST

Sch. 13, Ottley (Notices) 24. Engraving

Date: soon after 1520.

IMPRESSIONS: *Berlin, Nuremberg, Oxford, Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

56×35

34. THE "BEAUTIFUL VIRGIN" OF RATISBON
IN A LANDSCAPE

B. 12. Sch. 6. Engraving

In the left hand upper corner the monogram.

Date: soon after 1520.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hamburg, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

104×61

35. ST. JEROME IN A CAVE

B. 21. Sch. 21. Engraving

On the left, on a tablet standing on the table the monogram.

Date: soon after 1520.

Differences of state sometimes suggested by private collectors do not exist. The differences of aspect depend only on the state of preservation of the plate.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedr. August II.), Gotha, Hanover, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

60×40

36. THE "BEAUTIFUL VIRGIN" OF RATISBON ON AN ALTAR

B. 13. Sch. 7. Engraving

On a tablet attached to the altar the monogram.

Date: soon after 1520.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

60×40

37. CHRIST EXPELLING THE MONEY-CHANGERS

B. 6. Sch. 15. Engraving

In the left hand lower corner the monogram.

Date: soon after 1520.

There exist modern prints.

Copied in a woodcut in the initial S (47×47) in a book published in 1534 by Froschauer, Zurich: Joachim Vadianus, "Epitome Trium Terrae Partium".

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Budapest, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hamburg, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

61×40

38. THE LITTLE CRUCIFIXION

B. 7. Sch. 17. Engraving

In the middle above the lower border-line the monogram.
Apparently under the influence of an Italian metal plaque. (See: Stiasny,
Chronik für vervielfältigende Kunst 1890, p. 35.)

Date: soon after 1520.

Schmidt in his catalogue mentions an unsigned impression.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Budapest, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Florence, Hamburg, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

60×40

39. ST. GEORGE AND THE DRAGON

B. 20. Sch. 20. Engraving

In the right on a white tablet hung on a tree, the monogram.

Date: soon after 1520.

The left lower corner of the plate broke off later.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Brussels, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Hamburg, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



Berlin

48×40

40. ALLEGORICAL FEMALE FIGURE (“PRUDENTIA”?)

Nagler. Mon. 4. Engraving

On the lower border-line, in the middle, the monogram.

Date: soon after 1520.

Copied from Peregrino da Cesena's niello D. 694. (Friedländer, *Jahrbuch der preuß. Kunstsammlungen*, XIV. 22ff.)

IMPRESSIONS: *Berlin, Gotha, Leipzig, Boerner XI.21, Paris (E. de Rothschild).*

The Rothschild impression was reproduced in photogravure about 1876 by Armand Durand.

ALBRECHT ALTDORFER



Bremen

95×48,5

41. THE HOLY FAMILY RESTING ON THE FLIGHT
TO EGYPT

B. 5. Sch. 5. Engraving

Above in the middle the monogram.

Date: soon after 1521.

There are traces of etching in the technique.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, London (V.A.M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Vienna (Austr. Mus.).*

ALBRECHT ALTDORFER



Bremen

60×40

42. PORTRAIT OF MARTIN LUTHER

B. 61. Sch. 72. Engraving

Near the lower border-line on a tablet the monogram.

Date: soon after 1521.

Copied from Lucas Cranach's engraving dated 1521. (B. 6.)

IMPRESSIONS: *Amsterdam, Basle, Berlin, Berlin (Kunstgewerbemuseum, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Dresden, Gotha, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Vienna (Aust. Mus.).*

ALBRECHT ALTDORFER



Bremen

60×40

43. PYRAMUS AND THISBE

B. 44. Sch. 38. Engraving

Near the right border-line, 9 mm. above the lower border-line, the monogram

Date: soon after 1521.

Modern impressions exist (Rome: Corsini).

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brussels, Budapest, Cambridge, Coburg, Dresden, Dresden (Friedrich August II.), Florence, Gotha, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Paris, Rome (Corsini), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

43×35,5

44. SAMSON BEARING THE GATES OF GAZA

B. 2. Sch. 2. Engraving

In the right hand lower corner on a white tablet the monogram.
Date: between 1521 and 1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Brussels, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

44×36

45. SAMSON SLEEPING ON THE KNEES OF DELILAH

B. 3. Sch. 3. Engraving

Near the upper border-line the monogram.

Date: between 1521 and 1526.

There exist modern impressions from the retouched plate.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina).* —

ALBRECHT ALTDORFER



Bremen

61×41

46. KING SOLOMON WORSHIPPING FALSE GODS

B. 4. Sch. 4. Engraving

On a tablet attached to the altar the monogram.

Date: 1521—1526.

There exist modern impressions from the retouched plate (Budapest).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Coburg, Dresden, Dresden (Friedrich August II.), Florence, Gotha, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

64×39

47. JUDITH WITH THE HEAD OF HOLOFERNES

B. 1. Sch. 1. Engraving

In the right hand upper corner the monogram.

Date: between 1521 and 1526.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Rome (Corsini), Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

60×40

48. THE VIRGIN SEARCHING FOR HER SON IN
THE SYNAGOGUE

B. 24. Sch. 26. Engraving

To the right, on a tablet, the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

62×56

49. THE VIRGIN WITH THE CHILD AND ST. ANNE
AT THE CRADLE

B. 14. Sch. 8. Engraving

On the cradle the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Brussels, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

63×58

50. ST. CHRISTOPHER

B. 19. Sch. 19. Engraving

Beneath the upper border-line, in the middle, the monogram.

Date: 1521—1526.

There exist modern impressions (Berlin).

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hamburg, Hanover, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Rome (Corsini), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

56×36

51. THE VIRGIN STANDING ON THE CRESCENT MOON

B. 11. Sch. 12. Engraving

In the left upper corner the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden (Friedrich August II.), Gotha, Hamburg, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



I. Berlin

46×80



II. Bremen

46×80

52. RAPE OF A NYMPH

B. 31. Sch. 30. Engraving

Beneath the upper border-line, in the middle, on a tablet, the monogram.

Date: 1521—1526.

Copied in reverse from Peregrino da Cesena's niello (Duchesne, *Essai sur les nielles*, No. 214). (This niello was also copied by Marcantonio, *Pass. VI. p. 43 No. 282.*) (See: Stiassny — M. J. Friedländer, *Jahrbuch der preuß. Kunstsammlungen*, XIV. p. 122 et seq.)

FIRST STATE: Before the slipped stroke of the burin crossing the right hand of the male sea-god in the middle of the foreground.

IMPRESSIONS: *Berlin, Former Davidsohn Collection, Berlin, Budapest, Vienna (Albertina).*

SECOND STATE: With this slipped stroke of the burin. It is covered by a series of little vertical points.

IMPRESSIONS: *Amsterdam, Bremen, Brussels, Cambridge, Carlsruhe, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Aust. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

26×46

53. NEPTUNE LYING ON A SEA-SERPENT

B. 30. Sch. 29. Engraving

In the right hand lower corner on a tablet the monogram.

Date: 1521—1526.

Stiassny suggests Italian influence.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Dresden, Dresden (Friedrich August II.), London, Munich, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

28×67

54. VENUS WITH TWO CHILDREN

B. 35. Sch. 34. Engraving

In the right hand upper corner hung on a tree a tablet with the monogram.

Date: 1521—1526.

For the figure of Venus Altdorfer was influenced by a design of Verrocchio (see: Lippmann, *Zeichnungen alter Meister*, Plate 116). (Stiassny.)

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Rome (Corsini), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

61×41

55. VENUS CROUCHING

B. 33. Sch. 32. Engraving

On the right the monogram.

Date: 1521—1526.

Copied in reverse from Marcantonio's engraving B. 313.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

61×41

56. VENUS BATHING HER FEET

B. 34. Sch. 33. Engraving

Near the upper border-line, a little left from the middle the monogram.

Date: 1521—1526.

Copied in reverse from Marcantonio's engraving B. 297. There exist modern impressions (Hamburg; Budapest).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brussels, Budapest, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hamburg, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Berlin

66×45



Bremen

66×45

57. HERCULES AND A MUSE

B. 28. Sch. 42. Engraving

Beneath the upper border-line in the middle, on a tablet the monogram.

Date: 1521—1526.

Copied in reverse from an Italian niello (Pass. I. p. 322 No. 656; Dutuit, *Manuel de l'Amateur d'Estampes* I. p. 196b. — Reproduced: Henri de Laborde, *La Gravure* p. 67). (See Stiassny.)

A rather rough copy by Master S. (Pass. III. p. 79 No. 263.) 60×31 (British Museum).

FIRST STATE: Before the crack in the plate, 8 mm. above the lower border-line.

IMPRESSIONS: *Former Davidsohn Collection, Berlin, New York, F. Keppel.*

SECOND STATE: With the crack in the plate.

IMPRESSIONS: *Basle, Berlin, Budapest, Vienna (Albertina).*

THIRD STATE: From the retouched plate. A space engraved with diagonal lines added beneath Hercules' left knee as well as another above his right knee. A spot of background behind the lion's tail and to right of it is covered with new horizontal lines.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Coburg, Dresden, London, London (V.A.M.), Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

43×36

58. HERCULES AND THE NEMEAN LION

B. 26. Sch. 40. Engraving

In the left hand upper corner the monogram.

Date: 1521—1526.

Modern impressions exist.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

43X36

59. HERCULES BEARING THE COLUMNS OF GADES

B. 27. Sch. 41. Engraving

In the left lower corner on a tablet the monogram.

Date: 1521—1526.

There exist modern impressions (Vienna, Hofbibliothek).

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), London, London (V. A. M.), Munich, Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



I. Former Davidsohn Collection, 64×38
Berlin



II. Bremen 64×38

60. MUCIUS SCAEVOLA BURNING HIS HAND

B. 80. Sch. 53. Engraving

In the left, on an altar, the monogram.

FIRST STATE: The aspect of fire in the left upper corner is white. Ex.: Former Davidsohn Collection, Berlin.

SECOND STATE: The white space in the left upper corner is filled with curved lines.
Date: 1521—1526.

There exist modern impressions (Bremen).

IMPRESSIONS: *Berlin, Bremen, Brunswick, Budapest, Cambridge, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hamburg, London, Munich, Munich (Staatsbibliothek), Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

65×38

61. THE DEATH OF DIDO

B. 42. Sch. 51. Engraving

In the right lower corner the monogram.

Date: 1521—1526.

In late prints the plate is so worn that in the name "Dido" (in the right lower corner) the lines of the letters appear double. No differences of state exist.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, Munich, Munich (Staatsbibliothek), Paris, Rome (Corsini), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



London

65×38

62. HORATIUS COCLES LEAPING INTO THE RIVER

B. 29. Sch. 28. Engraving

In the left lower corner on a tablet the monogram

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Brussels, Cambridge, Carlsruhe, Coburg, Dresden (Friedrich August II.), Gotha, Hanover, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

29×24

63. CUPID RIDING ON A HOBBY-HORSE

B. 46. Sch. 45. Engraving

Near the right hand border-line, 8 mm. above the lower border line, the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Coburg, Dresden (Friedrich August II.), Gotha, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Vienna (Austr. Mus.).*

ALBRECHT ALTDORFER



Berlin

25×25

64. GENIUS WITH ALTDORFER'S MONOGRAM

Sch. 65. b. Engraving

Date: 1521—1526.

IMPRESSIONS: *Berlin, Dresden (Friedrich August II.).*

ALBRECHT ALTDORFER



Bremen

37×30

65. THE CENTAUR WITH A VASE

B. 37. Sch. 43. Engraving

In the left hand upper corner the monogram.

Date: 1521—1526.

Copied from an Italian plaquette (an example in the Berlin Museum No. 662. Reproduced: *Beschreibung der Bildwerke der christlichen Epoche in den Berliner Museen*, Tafel 32).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Coburg, Dresden, Gotha, Hamburg, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Vienna (Aust. Mus.), Weimar.*

ALBRECHT ALTDORFER



Cambridge

30×25

66. CUPID WITH A GLOBE SITTING ON A CLOUD

B. 45. Sch. 44. Engraving

In the left hand lower corner on a tablet the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Cambridge, Dresden (Friedrich August II.), Gotha, Munich, Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

25×25

67. THE INFANT HERCULES WITH THE SNAKES

Sch. 39. Pass. 98. Nagler Mon. 5. Engraving

In the right hand upper corner the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Cambridge, Gotha, London.*

ALBRECHT ALTDORFER



Berlin

60×40

68. TRITON AND NEREID

B. 39. Sch. 36. Engraving

In the right hand lower corner the monogram.

Date: 1521—1526.

Copied from an Italian niello (Pass.V. p.258 No.37). (Stiassny.)

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hamburg, London, London (V.A.M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

60×40

69. THE VIOLIN PLAYER

B. 54. Sch. 62. Engraving

In the left hand lower corner the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Brussels, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

60×40

70. TWO SATYRS FIGHTING ABOUT A NYMPH

B. 38. Sch. 37. Engraving

In the right hand upper corner on a tablet the monogram.

Date: 1521—1526.

Copied in reverse from Marcantonio (B 279). (See Stiassny.)

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brussels, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedr. August II.), Hanover, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



London

95×48

71. ALLEGORICAL FEMALE FIGURE ("FORTUNE?")

B. 58. Sch. 50. Engraving

On a tablet held by the woman the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Hamburg, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



London

36×29

72. THE CARPENTER

B. 55. Sch. 63. Engraving

In the left hand lower corner on a tablet, the monogram.
Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



London

75\45

73. "THE ROMAN COURTESAN" (THE REVENGE OF THE SORCERER VIRGIL)

B. 43. Sch. 54. Engraving

Near the left hand lower corner the monogram.

Date: 1521—1526.

Modern impressions exist.

The subject, the revenge of the sorcerer Virgil who extinguished all fire in Rome and thus forced the Romans to take their fire from a harlot, is narrated in Albrecht von Eybe's: "*Margarita poetica, epistolaris et oratoria*".

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Brussels, Carlsruhe, Coburg, Dresden (Friedrich August II.), Hanover, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

Circular print
Diam.: 36 mm

74. TWO LOVERS

Undescribed. Engraving

Near the left hand border-line the monogram.

Date: 1521—1526.

IMPRESSION: *Bremen.*

ALBRECHT ALTDORFER



London

87×44

75. KNIGHT WITH BREAD AND WINE

B. 50. Sch. 58. Engraving

On the left on an altar the monogram.

Date: 1521—1526.

There are traces of etched work.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Brem̃en, Brussels, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, Dresden (Friedrich August II.), Gotha, Hanover, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Rome (Corsini), Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

38×30

76. WOMAN BATHING HER FEET

B. 56. Sch. 67. Engraving

In the left hand upper corner the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Basle, Berlin, Bremen, Budapest, Cambridge, Carlsruhe, Coburg, Dresden, London, Munich, Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

61×40

77. ORNAMENT WITH LEAVES AND A LILY
OF THE VALLEY

B. 65. Sch. 75. Nagler Mon. 13. Engraving

In the left hand upper corner on a tablet the monogram.
Date: 1521—1526.

Modern impressions exist (Vienna, Albertina).

IMPRESSIONS: *Amsterdam, Berlin (Kunstgewerbemuseum),
Bremen, Cambridge, Coburg, Dresden, London, Munich,
Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

30×37

78. ORNAMENT WITH POMEGRANATE FRUIT

Sch. 76. Pass. 108. Nagler Mon. 15. Engraving

In the right hand lower corner the monogram.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, London, Munich (Staatsbibliothek).*

ALBRECHT ALTDORFER



Bremen

67×30

79. ORNAMENT WITH CANDELABRUM AND A DOG'S MASK

Sch. 77. Pass. 107. Engraving

In the upper part of the candelabrum the monogram.
Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge,
Paris.*

ALBRECHT ALTDORFER



Bremen

60×40

80. ORNAMENT WITH A CHERUB'S HEAD

P. 106. Sch. 74. Nagler Mon. 12. Ottley, Notices 70.

In the middle the monogram.

Date: 1521—1526.

Copied from an Italian niello (Pass. 70 — Dutuit 366). An example of the niello print in the collection of E. de Rothschild, Paris. (See: Lichtwark, *Ornamentstich*, p. 143. Friedländer, *Jahrb. der preuß. Kunstsammlungen*, XIV. 22 et seq.)

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Brussels, Cambridge, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

30×24

81. THE LITTLE BELL (OR POMANDER)

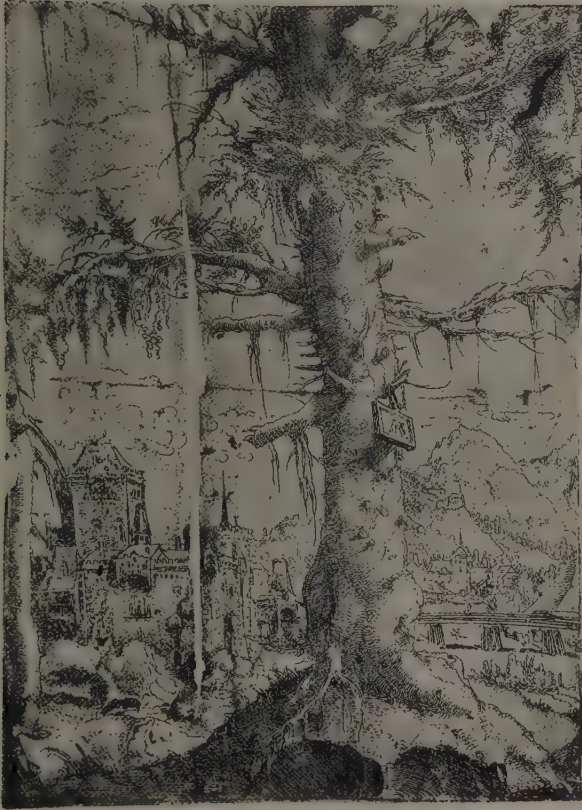
Sch. 78. Pass. 105. Nagler Mon. 14. Engraving

In the middle below the upper border-line, in the ring,
the monogram.

Date: 1521—1526.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge,
London, Munich (Staatsbibliothek).*

ALBRECHT ALTDORFER



London

155×115

82. LANDSCAPE WITH A TALL PINE TREE IN THE MIDDLE

B. 66. Sch. 102. Etching

In the middle on a tablet hung upon the tree, the monogram.

Date: about 1530.

IMPRESSIONS: *London, Vienna (Albertina).*

ALBRECHT ALTDORFER



Cambridge

225×170

83. LANDSCAPE WITH A PINE TREE ON THE RIGHT

B. 67. Sch. 103. Etching

In the left upper corner, the monogram. Date: about 1530.

IMPRESSIONS: *Cambridge, Plymouth (Museum and Art Gallery), Vienna (Albertina).*

ALBRECHT ALTDORFER



Cambridge

108×149

84. LANDSCAPE WITH MOUNTAINS

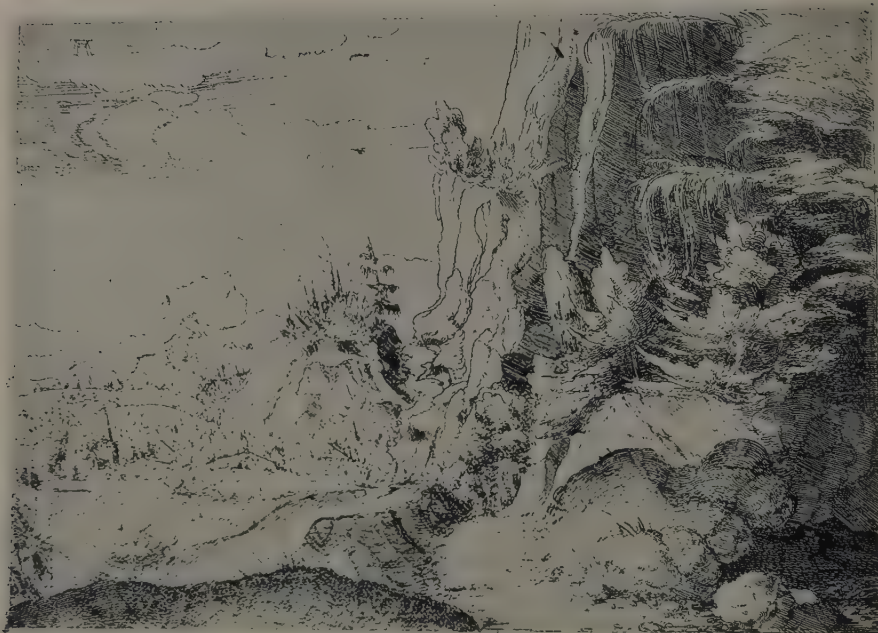
B. 68. Sch. 104. Etching

In the middle beneath the upper border-line, the monogram.

Date: about 1530.

IMPRESSIONS: *Amsterdam, Budapest, Cambridge, Oxford, Plymouth (Museum and Art Gallery), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Cambridge

, 111—115×155

85. LANDSCAPE WITH ROCKS AND A BROOK

B. 69. Sch. 105. Etching

In the left upper corner the monogram.

Date: about 1530.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Plymouth (Museum and Art Gallery), Vienna (Albertina).*

ALBRECHT ALTDORFER



London

110×160

86. LANDSCAPE WITH TWO PINE TREES IN THE MIDDLE

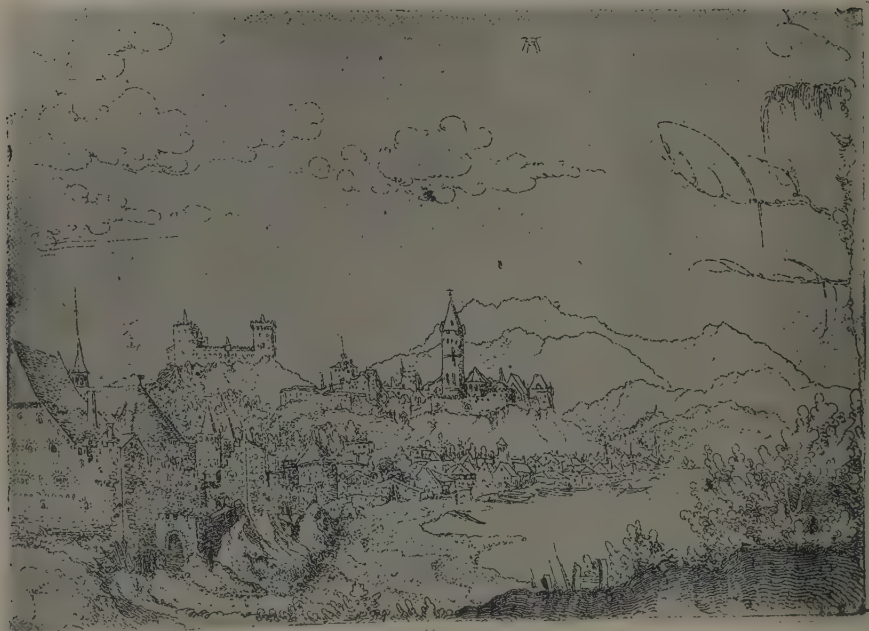
B. 70. Sch. 106. Etching

On the upper border-line, 34 mm. from the left corner,
the monogram.

Date: about 1530.

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Brunswick, Crefeld (Coll. Leendertz), Dresden, London, Paris (E. de Rothschild), Plymouth (Museum and Art Gallery), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



London

112—115×155

87. LANDSCAPE WITH A TOWN ON A RIVER

B. 72. Sch. 108. Etching

On the upper border-line, 60 mm. from the left corner, the monogram.
Date: about 1530.

Etched copy, attributed to Hirschvogel (Pass. 142). (See: H. Voss: *Aus Altdorfers und Hubers Umgebung*, *Mitteilungen für vervielfältigende Kunst*, 1909, p. 58.)

IMPRESSIONS: *Brunswick, Cambridge, Dresden (Friedrich August II.), London, Paris (E. de Rothschild), Plymouth (Museum and Art Gallery), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Cambridge

111—115×156

88. LANDSCAPE WITH PINE TREES AND WILLOWS

B. 73. Sch. 109. Etching

On the upper border-line in the middle, the monogram.

Date: about 1530.

IMPRESSIONS: *Cambridge, Dresden (Friedrich August II.),
Paris (E. de Rothschild), Plymouth (Museum and Art Gallery),
Vienna (Albertina).*

ALBRECHT ALTDORFER



Berlin

110×155

89. LANDSCAPE WITH TWO PINE TREES ON THE RIGHT

B. 74. Sch. 110. Etching

Near the left hand upper corner the monogram.

Date: about 1530.

IMPRESSIONS: *Berlin, Paris (E. de Rothschild), Plymouth (Museum and Art Gallery), Vienna (Albertina).*

ALBRECHT ALTDORFER



Munich

174×230

90. LANDSCAPE WITH A WATER-MILL

Pass. 109. Sch. 111. Etching

Near the left hand upper corner the monogram.

Date: about 1530.

IMPRESSIONS: *Coburg, Munich, Plymouth (Museum and Art Gallery).*

ALBRECHT ALTDORFER



Bremen

115×80

91. GOBLET STANDING ON THREE BALLS

B. 75. Sch. 79. Etching

In the middle of the frieze on a white tablet held by two cherubs, the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 72 on the left).

IMPRESSIONS: *Berlin, Bremen, Budapest, Cambridge, Carlsruhe, Coburg, London, Munich, Munich (Staatsbibliothek), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

121×86

92. GOBLET OF OVAL FORM

B. 76. Sch. 79a. Etching

In the middle of the frieze on a white tablet the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 72, on the right).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Carlsruhe, Dresden, London, Munich (Staatsbibliothek), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

165×116

93. GOBLET OF OVAL FORM WITH A FRIEZE

B. 79. Sch. 82. Etching

In the middle of the frieze on a white tablet the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 70, on the left).

IMPRESSIONS: *Berlin, Bremen, Cambridge, Dresden, Dresden (Friedrich August II.), London, Munich, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

167×111

94. GOBLET WITH A GROTESQUE ANIMAL

B. 78. Sch. 81. Etching

Above the top of the goblet the monogram.

Date: after 1530.

A. Lichtwark (*Ornamentstich*, p. 215) suggests that this design may be influenced by the engraving of the monogrammist G. T. 1522 (B. VIII. p. 6, No. 1).

Etched copy in reverse by Jerome Hopfer (B. 70, in the middle).

IMPRESSIONS: *Amsterdam, Berlin, Berlin (Kunstgewerbemuseum), Bremen, Cambridge, Coburg, London, London (V.A.M.), Munich, Munich (Staatsbibliothek), Vienna (Austr. Mus.).*

ALBRECHT ALTDORFER



Cambridge

169×137

95. TANKARD WITH A SIREN

B. 77. Sch. 80. Etching

In the middle of the border of the cover, the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 70, on the right).

Anonymous etched copy (174×132) on paper probably of the XVIIIth century (London, private possession, seen by Campbell Dodgson, 1921).

IMPRESSIONS: *Amsterdam, Berlin, Cambridge, London, Munich (Staatsbibliothek), Vienna (Albertina), Vienna (Austr. Museum), Weimar.*

ALBRECHT ALTDORFER



Bremen

222×109

96. GOBLET WITH THE INFANT HERCULES ON THE TOP

B. 87. Sch. 91. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.
Etched copy in reverse by Jerome Hopper (B. 68, first in the upper row).

IMPRESSIONS: *Amsterdam, Berlin, Berlin (Kunstgewerbemuseum), Bremen, Cambridge, Coburg, Dresden (Friedr. Aug. II.), London, Munich, Munich (Staatsbibliothek), Vienna (Albertina), Vienna (Aust. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

229×108

97. GOBLET WITH ACANTHUS LEAVES

B. 90. Sch. 94. Etching

In the middle of the lower border, the monogram. Date: after 1530.

Etched copy in reverse by Jerome Hopper (B. 68, the second in the upper row).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Coburg, London, Munich, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

225×108

98. GOBLET WITH THREE CHERUBS' HEADS ON THE KNOP

B. 88. Sch. 92. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.
Etched copy in reverse by Jerome Hopfer (B. 68, upper row, in the middle).

IMPRESSIONS: *Berlin, Bremen, Cambridge, Coburg, Dresden, London, London*
(*V. A. M.*), *Vienna (Albertina)*.

ALBRECHT ALTDORFER



Bremen

221×106

99. GOBLET WITH FLAT LEAVES

B. 85. Sch. 81. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.
Etched copy in reverse by Jerome Hopfer (B. 68, the fourth in the upper row).

IMPRESSIONS: *Berlin, Bremen, Cambridge, Coburg, London, London (V.A.M.),
Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

223×107

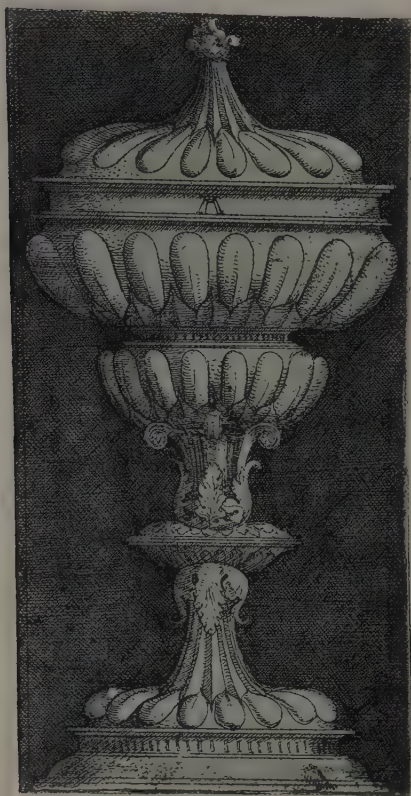
100. GOBLET WITH THREE POMEGRANATES ON THE KNOP

B. 84. Sch. 88. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.
Etched copy in reverse by Jerome Hopfer (B. 68, the last in the upper row).

IMPRESSIONS: *Berlin, Berlin (Kunstgewerbemuseum), Bremen, Brunswick, Cambridge, Dresden (Friedrich August II.), London, Munich, Munich (Staatsbibliothek), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



London

174×97

101. GOBLET WITH A FRIEZE ON THE FOOT

B. 91. Sch. 95. Etching

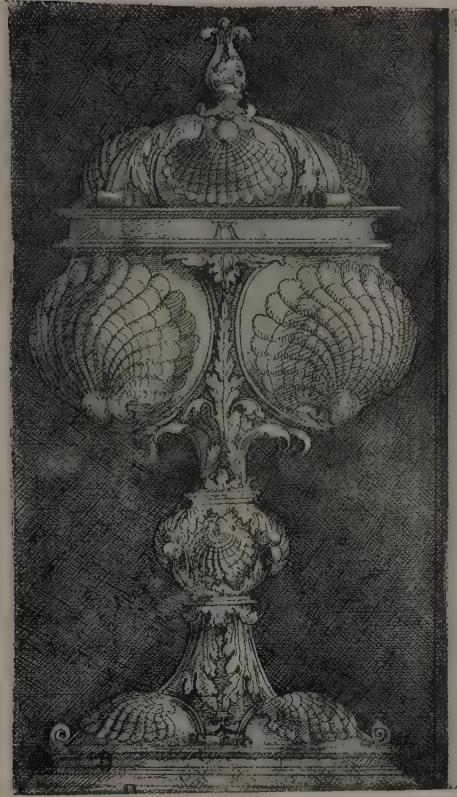
In the middle of the border of the top cover, the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopper (B. 68, the first in the lower row).

IMPRESSIONS: *Berlin, Coburg, London, Munich, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Cambridge

180×98

102. GOBLET WITH SHELLS

B. 81. Sch. 85. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 68. The second in the lower row). Anonymous etched copy (173×196) on paper probably of the XVIIIth century (London, private possession, seen by Campbell Dodgson 1921).

IMPRESSIONS: *Amsterdam, Berlin, Berlin (Kunstgewerbemuseum), Cambridge, Coburg, Dresden, London, London (V. A. M.), Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

223×104

103. GOBLET WITH ACANTHUS ORNAMENT, THE BORDER
OF THE BASE ENGRAVED WITH TRIANGULAR LEAVES

B. 86. Sch. 90. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.
Etched copy in reverse by Jerome Hopfer (B. 68, lower row, in the middle).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Coburg, London, Munich, Munich*
(*Staatsbibliothek*), *Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

186×112

104. GOBLET WITH A WINGED BALL ON THE TOP

B. 92. Sch. 83. Nagler Mon. 9. Reynard Catalogue 30. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.
Etched copy in reverse by Jerome Hopfer (B. 68). Anonymous etched copy (179×112) on paper probably of the XVIIIth century (London, private possession, seen by Campbell Dodgson 1921).

IMPRESSIONS: *Amsterdam, Berlin, Berlin (Kunstgewerbemuseum), Bremen, Cambridge, Coburg, London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Bremen

224×107

105. EWER WITH A DRAGON

B. 89. Sch. 93. Etching

In the middle of an ornamental frieze, in the centre of the composition, the monogram.
Date: after 1530. Etched copy in reverse by Jerome Hopfer (B. 68, the last in the lower row).

IMPRESSIONS: *Amsterdam, Berlin, Bremen, Cambridge, Coburg, Dresden, Hanover, London, London (V. A. M.), Munich (Staatsbibliothek), Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Bremen

175×103

106. GOBLET WITH GRAPES ON THE KNOP

B. 82. Sch. 86. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.

Etched copy in reverse by Jerome Hopper (B. 69. First in the upper row). Anonymous etched copy (175×105) on paper probably of the XVIIIth century (London, private possession, seen by Campbell Dodgson 1921).

IMPRESSIONS: *Amsterdam, Berlin, Berlin (Kunstgewerbemuseum), Bremen, Cambridge, Dresden, London, Munich, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



Berlin

176×124

107. GOBLET IN A NICHE

B. 80. Sch. 84. Etching

In the middle of the lower border, the monogram. Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 69. Centre of the upper row). Anonymous etched copy (177×120) on paper probably of the XVIIIth century (London, private possession, seen by Campbell Dodgson 1921).

IMPRESSIONS: *Berlin, Berlin (Kunstgewerbemuseum), Coburg, Dresden, London, Munich (Staatsbibliothek), Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Cambridge

178×104

108. GOBLET WITH A KNIGHT ON THE TOP

B. 83. Sch. 87. Etching

In the middle of the border of the cover, the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 69, the third in the upper row).

IMPRESSIONS: *Berlin, Cambridge, Coburg, London, Munich, Munich (Staatsbibliothek), Paris, Vienna (Albertina), Vienna (Aust. Mus.).*

ALBRECHT ALTDORFER



Bremen

207×116

109. GOBLET WITH LILIES OF THE VALLEY

B. 94. Sch. 99. Etching

In the middle of the border of the cover, the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 69).

IMPRESSIONS: *Berlin, Bremen, Cambridge, Dresden, Dresden (Friedr. Aug. II.), London, Munich, Munich (Staatsbibliothek), Vienna (Albertina).*

ALBRECHT ALTDORFER



London

184×110

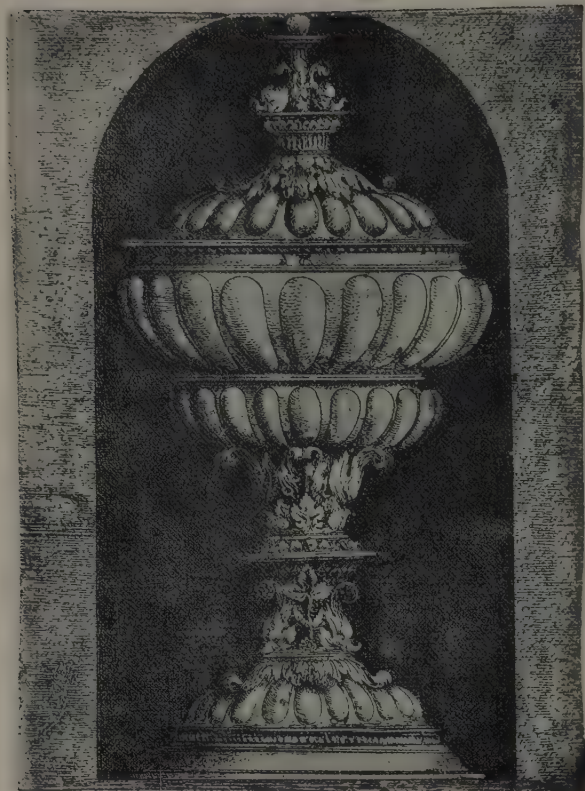
110. GOBLET WITH LOW COVER AND THREE CHERUBS'
HEADS ON THE KNOP

B. 93. Sch. 97. Etching

In the middle of the border of the cover, the monogram. Date: after 1530.
Etched copy in reverse by Jerome Hopfer (B 69, the centre of the lower row).

IMPRESSIONS: *Berlin, Cambridge, Coburg, London, Munich (Staatsbibliothek),
Vienna (Albertina), Vienna (Austr. Mus.), Weimar.*

ALBRECHT ALTDORFER



Carlsruhe

160×116

111. GOBLET IN A NICHE, WITH DOLPHINS ON THE TOP

G. Pauli. (Inkunabeln der Radierung Pl. 20.) Etching

In the middle of the border of the cover, the monogram.

Date: after 1530.

Etched copy in reverse by Jerome Hopfer (B. 69. The last in the lower row).

IMPRESSIONS: *Carlsruhe, Weimar.*

ALBRECHT ALTDORFER



Bremen

210×144

112. GOBLET AND CUP WITH ITS COVER

B. 95. Sch. 100. Etching

In the middle of the border of the goblet cover, the monogram. Date: after 1530.
Etched copy of the goblet in reverse by Jerome Hopper (B. 67).

IMPRESSIONS: *Berlin, Berlin (Kunstgewerbemuseum), Bremen, Cambridge, Coburg, Dresden, Dresden (Friedrich August II.), London, London (V. A. M.), Munich, Munich (Staatsbibliothek), Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Bremen

211×142

113. THREE CUPS

B. 96. Sch. 101. Etching

In the middle of the border of the cover of the small cup, the monogram. Date: after 1530. Etched copy of the goblet by Jerome Hopfer (B. 71). Etched copy in reverse of the two other pieces by Jerome Hopfer (B. 67). Lichtwark (*Ornamentstich*, p. 6) discovered that Altdorfer copied a motive of ornament for the big vase from H. S. Beham's engraving (B. 240) dated 1530.

IMPRESSIONS: *Amsterdam, Berlin, Berlin (Kunstgewerbemuseum), Bremen, Cambridge, Coburg, London, London (V. A. M.), Munich (Staatsbibliothek), Oxford, Paris, Vienna (Albertina), Weimar.*

ALBRECHT ALTDORFER



Weimar

147×101

114. BASE AND CAPITAL OF A COLUMN WITH A MASK
BY THE SIDE

Etching

Date: after 1530.

Copied in reverse from Giovanni Antonio da Brescia's engraving (Pass. V., p. 112, No. 80).
(See: Campbell Dodgson, "A rare Etching by Altdorfer and its original" — Burlington
Magazine, 1910, Vol. XVII, p. 290.)

IMPRESSIONS: *London (from the Lanna Collection), Weimar.*

ALBRECHT ALTDORFER



Weimar

148×105

115. CAPITAL AND BASE OF A COLUMN WITH A PIECE
OF SCROLL-WORK BY THE SIDE

Etching

Date: after 1530.

Copied in reverse from Giovanni Antonio da Brescia's engraving (Pass.V., p. 112, No. 80).
(See: Campbell Dodgson, "A rare Etching by Altdorfer and its original" — Burlington Magazine, 1910, Vol. XVII, p. 290.)

IMPRESSION: *Weimar*.

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